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THE DECORATOR AND FURNISHER.

In their hand-made department the firm manufacture a line of goods complete in all grades. There are pressed goods in ivory effects in Louis XV. designs, Renaissance and Romanesque scroll effects, in both combinations of self-tones and in contrasting harmonies of color. We were shown some very beautiful effects in self-tones of fawn, and in tones of brown, both pattern and ground being covered with a rich glaze, giving the effects of carved ivory. All the softer tones of color are used in their ivories, cream and green and cream and pink being popular combinations. The designs in these goods for the present season are chiefly of the French XVIII. century order, there being Empire, Louis XVI. and Pompadour effects, heavily embossed in bronze and metal effects, and in effects resembling illuminated leathers.



PATTERN IN PRESSED PAPER. BY WM. CAMPBELL & CO.

"We have read the article in your October issue on The National Wall-Paper Co.," said the manager of Messrs. Wm. Campbell & Co. to our representative, "and think your statement that the Wall-Paper Co. will produce more costly designs than heretofore is open to dispute. There are two sides to every question, and we claim that the sharp competition that has hitherto existed between the wall-paper firms has not only greatly developed the business, but has caused every manufacturer to struggle for his own individuality in the style of goods he manufactures. Wall-paper decoration has thus been enormously developed under the system of competition, which alone produced the best designs, and it is a mistake to suppose that the combination now effected among the majority of the wall-

paper manufacturers will result in the production of better designs than heretofore."

"The Company," he continued, "also claims that its object is economy in the process of manufacture, but I hold that the real object is to advance the price of goods. Its agents have made desperate efforts to obtain absolute control of the situation by trying to induce our customers to cancel their orders with us, and buy only from the Wall-Paper Co. We have received a great many letters from customers, who refuse to be dictated to by the pool agents. Here, for example, is a letter from a Pittsburgh customer."

"The pool men are anxious to have me throw over your goods, but you need have no fear on that ground, for they can neither make nor persuade me to countermand my orders."

"This system," said the manager, "of having customers sign ironbound contracts will hurt the Company even more than outside competition. As for ourselves, we have taken more orders up to the present than during any other season we have been in business, and our mill is running night and day without being able to catch up to the increase of our orders."

WALL-PAPER DECORATION.—II.

BY LEWIS F. DAY.



choice of wall-papers, its difficulty, and the pitfalls of the pattern book, were discussed at some length in my last paper, but the danger does not end here. We have to choose a paper not merely with regard to its effect as surface decoration, but in reference to the particular wall to be papered, with regard to the size, character and purposes of the room in question, and to the position of frieze, dado, filling or main

wall which the paper is destined to fill.

A design presents itself very often in a very different light, when you think of it as a ceiling pattern or a staircase pattern—and for the simple reason that it was designed for that object. One distinct purpose of a paper is to form a background—and a background is in its very nature not attractive. I remember an attempt on the part of a manufacturer to show some papers of that kind at an exhibition, but they were so really backgrounds that some did not recognize them as exhibits; they seemed like so many gaps in the show.

Perhaps the first thing to make up your mind about with regard to wall-paper, is whether you want it to be merely background, or to form anything like decoration. That will depend, to some extent, upon whether the walls are to be furnished with pictures or not. But, even where you have pictures, it is a poor compliment to the artist to "sky" them; and it may be desirable, therefore, to divide the walls in two, using a simple all over pattern in two shades of one sober color as a background to the frame and above that to mark off a frieze to the required depth. The depth of the frieze needs to be judiciously proportioned with regard to the room; there is very often some feature of construction which will indicate its limits. Should the frieze you wish to use be rather too narrow for your purpose, it can be helped out with a band of plain paint—and with advantage, since what most frieze papers lack is just that border of plain color which is necessary to separate them from the wall below. In any case a frieze is best divided from the wall below by a picture rail of wood, which is decoratively as desirable as it is actually useful. On the whole, it would be safe to advise that the frieze be deep. A narrow frieze has only the value of a border, and is hardly worth while, seeing that it is comparatively expensive. For the price of a narrow five inch border one could have a frieze of ordinary paper twenty-one inches deep, which would form really a feature in the decoration. But deeper friezes, designed specially as such, are now made in plenty, and may be very effectively used. If it is worth while having a frieze, it is ordinarily worth while having it of sufficient depth—say from eighteen inches to three feet deep. One can get then some effect, and on a part of the wall which is not broken by furniture. A very simple paper is often quite

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enough below; and the cost of even a comparatively expensive frieze, added to that of a single-print below, amounts to not more than a single rather more elaborate paper all over the wall would have cost.

In frieze patterns the more useful colorings are on light grounds. A common error of the paper stainer (against which we have to guard ourselves) is to make the frieze approach too nearly, both in character and color, the paper of the lower wall. The effect is lighter and airier when the frieze is more in the key of the cornice and ceiling. It is a popular superstition that this brings the ceiling down. It does nothing of the kind. The eye is not arrested by this higher wall space, but carried up to the ceiling above.

An interesting variation on the merely printed wall-paper has been introduced by an English firm, who have enriched sundry printed patterns with stencilling in water-color, and have even stencilled wall-paper altogether. That seems at first sight a very useful expedient; but it is less practical than it seems; for you cannot by stencilling in water color make sure of uniformity of tint. The inequality of transparent color, as compared with flat distemper tint, is indeed its charm; but when you come to hang one breadth of stencilling in water color by the side of another, there are sure to be differences of depth which draw undue attention to the joints, and give the appearance of stripes.

For a frieze, however, to be hung in one continuous length round the room, this added use of stencilling is a great help to the printed pattern, and admits of a variety of color practically beyond the range of wall-paper printing. Yet even in the case of a frieze *entirely* stencilled, one is inclined to ask, "Why not stencil it at once on the wall?" Some very bold friezes are partly printed and partly stencilled. One is far enough away from the style of Louis XV., but there is just a suspicion about it of a Rococo of the artist's own, which one would not wish to see carried much further. The style is, in fact, rather loose.

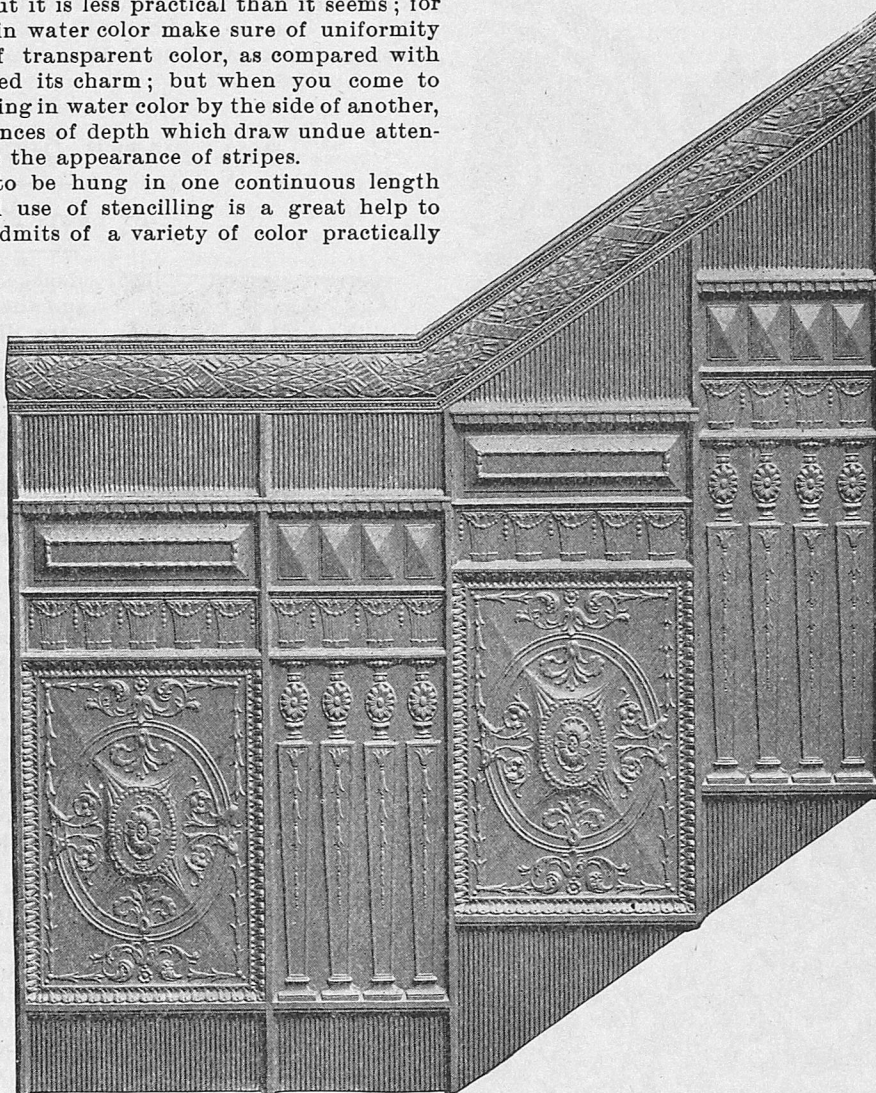
The frieze affords a great opportunity for the use of rich, embossed leather paper, so as to get the most effect out of it, or Tynecastle canvas, which here again takes very much the place of plaster. It is in higher relief than leather paper, Lincrusta, etc., and many of Mr. Scott Morton's designs are large in style, and very effective for the purpose for which they are intended. For my own liking they are a little too much like plaster. Some of the examples, however, apart from any prejudice one may have in favor of franker confession of material, could not well be better than they are. The difficulty with regard to manufactured friezes is in scheming the pattern so as to fit the wall space. It is only occasionally that one finds a design planned with a view to its adaptation to the unequal sides of the room, and when such patterns are produced the paperhanger is usually too—well, too much a paperhanger to trouble himself about such trifles. But it is trifles like this which go to make intelligent treatment. A certain ingenuity is indispensable in decoration; a good decorator is fertile in expedient, a bad one wants prompting at every turn. The use of the dado has in great measure "gone out," but it continues and will continue on staircases, and in other cases where it is desirable to varnish part of the wall for its protection. It has another use, viz., in rooms which you want to keep light, but where the furniture is dark. In that case a dark band round the lower wall, with-

out absorbing much light, holds the objects in the room together, and prevents the outline of chairs and so on from standing out too sharply defined against a light background. The adoption of a dado enables you also to employ for that part of the wall which actually has to sustain hard usage, a material more substantial than ordinary paper—painted flock, for example, or its more recent substitutes, such as leather paper, by whatever name it is called, Tynecastle canvas or Lincrusta—and that without the expense of carrying it all up the wall. The most substantial of these materials is undoubtedly Lincrusta Walton. It is the material *par excellence* for an inexpensive dado. Unfortunately the makers have been led away (by the facility with which the die sinker can chase fine lines upon the metal cylinders they use) into producing patterns for the most part part too finikin and fussy for use in any dignified scheme of decoration. They have produced some broad and simple designs, but they are the minority in their pattern book, and the

best of them are borrowed from old work. The imitation of wood noticeable in some of the best dado patterns in this material, will be to some a recommendation, to others just the reverse. In the choice of Lincrusta I would recommend the broadest, simplest, flattest and least pretentious patterns; in them only do you avoid the sin of fussiness which besets this, in itself, admirable material—the outcome, as I said, of the ease with which minute and meaningless detail can be elaborated.

What is known in the trade as the "step dado" is essentially a paperhanger's device—a makeshift obviously, but a very clever one; so convenient is it, indeed, that it has survived various changes of fashion, and still flourishes. One of the cleverest designs of this kind is a singularly delicate version of "Adams" work, exceedingly well adapted by Mr. Owen Davis to the purpose to which it is put.

(To be continued.)



STAIRCASE DADO IN LINCROSTA WALTON. BY FR. BECK & CO.

A STUDY IN COLORS.

BY E. T. SNOW.



HERE is always one or more colors at the commencement of the season which are to be the leading shades. These colors are generally bought by people regardless of the effect that they have upon their complexion. Every person should study to make a proper selection of the colors for their costumes which will most suit the complexion and which are most becoming. Nothing is more vulgar than to see colors collected together which do not harmonize, such as green and purple, etc. In selecting a dress the first thing to consider is the complexion, and see which is the best colors that will suit it. It is more important than the fabric.

It is very important that clerks who sell colored dress goods should be well posted in the harmony of color; also the group-